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MODERN ERRORS IN MOZART PERFORMANCE¹⁾

BY SOL BABITZ

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Introduction

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The late 18th century was the historical high point of systematised metric accents, with the beats and measures being played alternately strong and weak; the modern era is a high point of free verse and a flowing performance style, in which not the strong beats but high notes and points of harmonic tension are emphasised — one of the basic tenets of this style being the liberation from the “tyranny of the bar-line”.

On questions of articulation the schism between the two styles is equally great. The late 18th century was a historical high point of light performance, with the articulation silence separating all unslurred notes. Arbitrary phrasing as a means of tying together groups of unslurred notes was as yet undiscovered and would wait for the post-Wagner period for its application in performance. Today we are at the zenith of the “long-line” legato style, with “phrasing slurs” introduced at will to connect that which Mozart wrote separated.

Tone production has also changed entirely. The recent discovery of shoulder and elbow impulse in violin bowing and piano touch has made possible not only the most sustained *legato* but also the “biggest tone” in history; the late 18th century on the other hand was a period of wrist and finger control, aimed primarily at producing metric and dynamic subtleties on instruments considerably weaker and more sensitive than those in use today.

¹⁾ This article, which was completed in 1964 is a chapter from a forthcoming book *Technique as a Key to Style in 18th-Century Performance*, illustrated with phonograph recordings, a project made possible by Ford Foundation, Fulbright and American Council of Learned Societies Grants. Tape recordings of examples in this article may be ordered from the author. A recently published part of this book is an article titled “Concerning the Length of Time that Every Note Must be Held” (Music Review, Feb. 1967, pp. 21–37). Acknowledgement is made to Arthur Mendel for helpful criticism. Help was also received from Sydney Beck, Nathan Broder, John Crown, Ingolf Dahl, Bernard Herrmann, Arnold Feil, William S. Newman, Alfred Newman, Edward Lowinsky, Leonard Ratner and Eric Werner.

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On the use of *rubato* there is also complete disagreement. In the late 18th century the baroque convention of playing equal notes slightly unequal was still functioning in many ways, and the first of two or more slurred notes was usually played slightly stronger and longer than that which followed. Today such *rubato* within the beat is considered in bad taste because it is reminiscent of the extremely exaggerated note-holding of the late romantic period. As for the phrasing of passages, these were broken up into small groups to fit the grouped scale-fingerings whereas today they are played with precise "pearl-like" evenness, exactly as they appear in the notation.

While the baroque style with its over-the-bar-line flow parallels somewhat the modern style, and some living composers follow Bach, the regulated conventions and symmetry of Mozart have found no similar echo; and thus, although Mozart is closer to us chronologically than Bach, his music is more distorted in performance. When performers after Wagner developed greater ability to play with "singing" legatos in a non-metric fashion, they quite naturally applied their new-found style to *all* composers including Mozart. Since then they have received encouragement in this direction in the writings of Riemann²), Schenker³), Keller⁴), and Badura-Skoda⁵), all of whom have found below the surface of the music harmonic, "linear" or structural-emotional reasons for melting together Mozart's insulated measures into long-singing-lines, or long "up-beats", disregarding the conventions of articulation silences and meter described in the writings of L. Mozart⁶), Türk⁷), and others.

To bridge the gap between the light-accented early style and the heavy unaccented modern one, it is not enough to read historical sources; one must understand the roots of these differences — the instruments and techniques of the respective periods — practicing them in accordance with contemporary instructions.

This article, based on such technical-stylistic experiments, will suggest some thoroughgoing modifications in technique and instrument to convey the essentials of Mozart style, as they are described in the sources.

Metric Accent and Articulation

In the late 18th century the style of rhythm and phrasing was governed by the conventions of metric accents, which were closely tied to the rules of poetic meter. Of the numerous descriptions of this practice and most succinct is that provided by Daniel Gottlob Türk. In the Ex. 1, A-H, he describes the relative

²) Hugo Riemann, *Vademecum der Phrasierung*, Leipzig, 1900.

³) Heinrich Schenker, *Der freie Satz*, Vienna 1933.

⁴) Hermann Keller, *Phrasierung und Artikulation*, Kassel 1955.

⁵) Eva and Paul Badura-Skoda, *Mozart Interpretation*, Vienna 1952; English translation by Leo Black, *Interpreting Mozart on the Keyboard*, London 1962.

⁶) Leopold Mozart, ... *Violinschule*, Augsburg 1756, English translation by Edith Knocker, London 1948.

⁷) D. G. Türk, *Klavierschule*, Leipzig 1789, 2nd Edition, Leipzig 1802. It is unfortunate that the first edition was chosen for reprinting in facsimile (Kassel 1962) since it lacks important material which was added in the "enlarged and improved" second edition.

strength of the various beats of the measure when no special dynamic is indicated in the music^{8).}

Ex. 1

On the third beat of Ex. 1 A Türk has written *pf* (*poco forte*), a subtle dynamic shading between *f* and *mf*, unknown today but needed at that time to show for example, that the accent on the third beat is not as strong as that on the first; the second and fourth beats marked *mf* are both weaker. Sulzer employed a special system of metric signs (Ex. 1l) to show the same relationship^{9).} Since both Sulzer's and Türk's dynamic indications are too cumbersome for modern use I shall henceforth employ a more approximate method whereby the metric signs in Ex. 1J and K signify the dynamics marked in A and B. Because

⁸⁾ Op. cit. The examples with asterisks appear *only* in the second edition. The fact that Türk says that the accents in c, d and e should be scarcely noticeable indicates that the other accents were *more* noticeable, and that all of the dynamics are *literal* guides to performance. Further proof of this is the fact that these accent instructions are found not only at the beginning of the book among elementary matters but also near the end in the section on refinements of performance. While Türk says that the strong notes in Ex. 1a and d should be emphasised with a "scarcely discernible" strength L. Mozart is less cautious since he says that the notes in Ex. 1a "should differ perceptibly from one another" (Ch. XII. § 9) while the first note of each group four (Ex. 1d) should be "marked with a vigor" (Ch. VII. i. § 2). Earlier writers are much more extreme since they also advocate note-holding.

None of these matters are recommended by 20th century writers because the post-Wagnerian anti-metric prejudices create a status quo which is much too powerful to destroy. However, historical accuracy dictates that one restore the tyranny of the bar-line, something which has already been observed by Edward Lowinsky as existing as early as the 16th century. My Music Review article traces it to the baroque era; this article continues the study into the late 18th century.

L. Mozart, unlike Türk, gives the first and third beats equal strength in 4/4; however his discussion of bar-line emphasis indicates a basically stronger first beat. In discussing *Nota Buona* he considers on an equal plane those notes which are strong by being on the good beat (Ex. 1a) notes which are performed equally and those which are good *within* the beat and performed unequally: , perf. Quantz and Mozart discuss both categories under the heading of Good Notes, Quantz recommending unslurred as well as slurred notes for inequality. While Mozart recommends a small accent on the first of 3, 4 or 6 notes Quantz and North, being earlier recommend a small "pause" as well. Türk, Op. cit. Ed I. pp. 335, 88; Ed. II pp. 375, 77. L. Mozart, Op. cit. Ch. XII, § 9, 10; VII. i. § 3; Ch. VI, § 15; J. J. Quantz, ... *Anweisung* ... Berlin, 1752); Ch. XI, § 12 X, § 9; XII, § 5, 9; VI. iii, § 5—15; Roger North on Music, Ed. John Wilson, (London, 1959, pp. 102, 223, 193, 143, 309. G. F. Wolfe: "...Klavierspielen" (1807, pp. 51, 91, 94).

⁹⁾ Badura-Skoda, Op. cit. Ger. p. 33, Eng. p. 20, interprets *pf* to mean the modern *mp*. This error renders impossible any comprehension of Türk's metric instructions. Fritz Rothschild in *Musical Performance in the Times of Mozart and Beethoven*, London 1961, pp. 35, 66, mentions this dynamic without explaining its meaning.

the third beat in the Ex. 1A is a little weaker than the first, the second half of the measure sounds a little weaker; this combined with the two *diminuendos* from the first to the second beat and from the third to the fourth, create an overall *diminuendo* in the measure¹⁰).

Ex. 2



The fact that Mozart wrote mostly *crescendos* in his music indicates an awareness of the normal *diminuendo* pattern. (cf. F. 17.)

Although slurred groups were usually played with a *diminuendo* in the 18th century, Türk nevertheless suggests that Ex. 1F be played with an accent on the *second* note under the slur because in the absence of an accent on the strong beat it will sound like Ex. 1G, "a triplet". (cf. Ex. 9 for similar suggestions by L. Mozart and Ex. 8C, 10 and Footnotes 18, 26 for distortions resulting from the incorrect accentuation of slurs.)

In these examples, as in others in this article, it should be born in mind that the convention of the articulation silence between *all* unslurred notes must be observed. The ubiquitous articulation silence (*silence d'articulation*) was probably given its apt name by Dom Bedos in his book *L'Art du Facteur d'Orgues*¹¹).

¹⁰) Johann Georg Sulzer, *Allgemeine Theorie der Schönen Künste*, Leipzig 1771—1774, article on *Takt*.

¹¹) Paris 1775. Vol. III, II, § 1421; also adapted from Arnold Dolmetsch, *Interpretation of Music in the 17th and 18th Centuries*, London 1916, Appendix, p. 22 ff. Examples of contemporary keyboard and violin fingerings, geared to articulation silences are frequent. In the following examples the asterisks indicate compulsory silences, in some cases combined with the short-long articulation of the Lombard Snap. The short-long performance of notes written evenly is discussed in F. N. 13.

Türk, Ed. I. A. "Handstücke", No 7, Polonaise, m. 1; B. Ibid. No 11, m. 12



L. Mozart, Op. cit. Ch. VIII, ii. § 14; VIII. iii. § 3.



Today, when almost everything is either *staccato* or *legato* it is difficult to comprehend that in the late 18th century notes could be *somewhat detached* — that between two unslurred notes there were many possible gradations of separation. In normal practice, according to Türk, all unslurred notes were lifted "a moment before the (written) length of the note required": $\downarrow \downarrow$ played $\downarrow \cdot \downarrow \cdot \downarrow \cdot$ or $\downarrow \cdot \downarrow \cdot \downarrow \cdot$, or even shorter in a light performance. (This is done today only when *staccato* is marked.) Türk writes that when an idea (*Einschnitt*) is not finished it is wrong to interrupt it with premature note-shortening thus: $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$. To modern musicians this is tantamount to suggesting a performance with no separation whatsoever. However this is not Türk's intention — while he objects to the 16th rest as *too long* a separation he nevertheless suggests a *shorter* separation when he recommends $\downarrow \downarrow \downarrow \downarrow$ as an improvement. Had he desired no separation whatsoever he could have slurred the eight notes. When each group of four notes is played with the conventional slight holding of the first notes the separation becomes even more natural. Türk, Op. cit. pp. 356, 360 f. (cf. F. N. 18, infra.)

In the course of describing the setting of pins on a mechanical organ he describes important details of articulation and phrasing with a clarity not to be found in any other writings of the period.

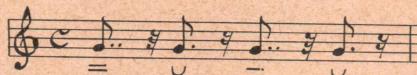
In the following example the *good* quarter-notes are slightly longer than the *bad* ones. Asterisks have been added to show the location of short articulation silences where they are not usually played today.



In the preceding example the comparative lengths of the 8th-notes in performance parallels almost exactly that of the quarters in Ex. 4.

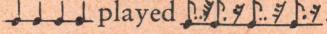
Türk does not recommend that the notes be shortened to the same degree as Don Bedos, nor does he notate the lengthening of the strong beats with the same precision; nevertheless he directs that those notes which are to be accented are usually to be lengthened as well. Lengthening is also implicit in the fact that he recommends that the strong beats be given markedly more pressure (*Nachdruck*), a term which he explains has more to do with duration than with strength. Marpurg and Koch also mention that accented notes are played a little longer than written¹²⁾. This lengthening is also to be found in the actual mechanics of the performance. When one plays the *f mf pf mf* of Ex. 1A with short articulation silences between the notes as Türk suggests, one will inevitably find that the first and third beats emerge not only stronger but also very slightly *longer* than the weaker second and fourth beats — approximately as follows:

Ex. 4



This natural lengthening of the accented note is entirely in keeping with the earlier tradition in which strong, or *good* notes, were called "intrinsically long" because they were *actually so played*. In a piece in which 8th notes were played long-short, somewhat unequally: $\begin{smallmatrix} \text{long} \\ \text{short} \end{smallmatrix}$ played $\begin{smallmatrix} \text{long} \\ \text{short} \end{smallmatrix}$, the quarter-notes which were not played unequally were nevertheless played alternately strong

¹²⁾ Türk, *ibid*, pp. 337, 355, 358; F. W. Marpurg, *Kritische Briefe*, 1759—1763, Sept. 15, 1759, p. 99; Sol Babitz, *A Problem of Rhythm in Baroque Music*, Musical Quarterly, Vol. XXXVIII, 4, Oct. 1952, F. N. 36; H. C. Koch in his *Musikalischs Lexikon*, Offenbach, 1802, *Accent*, writes that accented notes last longer than unaccented. Roger North, writing about 1700 says that meter must be brought out by means of emphasis, a term which he explains has more to do with *duration* than dynamics. His example of tripla as $\begin{smallmatrix} \text{long} \\ \text{short} \end{smallmatrix} \begin{smallmatrix} \text{long} \\ \text{short} \end{smallmatrix} \begin{smallmatrix} \text{long} \\ \text{short} \end{smallmatrix}$ being played $\begin{smallmatrix} \text{long} \\ \text{short} \end{smallmatrix} \begin{smallmatrix} \text{long} \\ \text{short} \end{smallmatrix} \begin{smallmatrix} \text{long} \\ \text{short} \end{smallmatrix}$ attests to the antiquity of this procedure. (*Roger North on Music*, Ed. John Wilson, London, 1959, p. 102 ff.)

and weak, the *good* ones being in the words of Marpurg "sounding slightly longer than the others" thus:  played .

On the organ, which was incapable of dynamic accents, this holding of good notes, together with the convention of unequal notes made possible the performance of Bach as well as Mozart without the metric ambiguity which we hear today¹³⁾. It is true that an occasional word like *utmost* will not conform to the literal long-short rule this however is exceptional does not contradict the normal procedure since the first note sounds strong.

¹³⁾ In the following Bach examples the modern version (Line B 1 and 2), with dots and wedges suggested by H. Keller, Op. cit. p. 60, *Die Musikalische Artikulation*, Stuttgart, Ex. 258, 1925; sounds ambiguous or distorted. This is due to the fact that Keller, being unaware of the 18th century convention of playing the metrically strong notes longer than the weak ones is

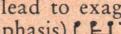
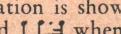
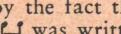
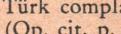
1. C Minor Fugue, WTC. BWV, 847, m. 1.
2. A Major Fugue, BWV, 536m M. 1.
3. G Minor Fugue, BWV, 543, M. 1.

A. Text.



C. 18th century Perf.

led by his modern instinct to place note-shortening dots over notes which are metrically long. Only by playing conventional long and short notes can the composer's meter be made audible. (Line C.) The notes in Line C marked* are performed very short instead of as written in order to create articulation silences which will make the weak beat sound unmistakably shorter than the strong one, despite the fact that it sometimes has two notes, thus preventing the ambiguity of Line B. Its ratio can sometimes verge on the Lombard Snap, thus compensating somewhat for its metrically weak position. This ratio is natural to both singers and instrumentalists and is discussed in my Musical Quarterly article of 1952 Op. cit. Ex. 22—24 and my Music Review article, op. cit. Fn. 11, 14.

That this convention could lead to exaggeration is shown by the fact that Türk complained that one "often heard" (my emphasis)  and  when  was written. (Op. cit. p. 102). The fact that these exaggerations which are never heard today were then a frequent occurrence is an indication that the less objectionable  was still in use. It is significant that Quantz, Hotteterre and Caccini all give short-long examples on weak beats .

In the third Bach example the ambiguity of the modern version (3 B) can be avoided only by making the second note, which is a strong beat, actually longer than the preceding up-beat. How this is done is shown in Ex. 3 C where the 8th note is shortened by half, as suggested by C. P. E. Bach, and the first 16th note is lengthened slightly in accordance with rhythmic alteration. The tradition of note-lengthening, according to Türk was useful in limited ways until the end of the 18th century. (C. P. E. Bach, Op. cit. Ch. III, § 17; Quantz, Op. Cit. Ch. XI, 12, Ch. XII, 16; Türk, Op. cit. p. 388 f.)

Ex. 5A gives the theme of the "Coronation" piano concerto, 5B, its performance with strong and weak beats and articulation silences, while C and D show typical modern performances of the "objective" and "subjective" schools¹⁴). The modern "long legato line" shown with dotted slurs (C, D) ¹⁴.

A *Larghetto*

B 18th CENTURY

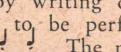
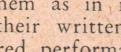
C MODERN OBJECTIVE DYNAMICS

D MODERN SUBJECTIVE DYNAMICS ["up beat"]

Performers of Mozart today are about evenly divided between what I would call the objective and subjective schools. The objective style appeared for the first time in musical history during the 20's as a reaction against the excessive romanticism which preceded it, and tried to rectify matters by rigid adherence to the written notes and a minimum of dynamic and rhythmic expression. The subjective performer today has been infected sufficiently by the objective discipline to eschew *rubato* and limits his expression to such devices as making unauthorized *crescendos* to high points even when they are on weak beats and emphasizing unimportant notes. Both performers ignore the metric accents and articulation silences and both add *legatos* freely, without being aware that this violates their "as written" principles¹⁵).

In Ex. 5C the non-expressive objective dynamic has been shown by means of an oblong dynamic, while the subjective dynamic is shown in Ex. 5D.

¹⁴) Concerto in D Major (K 537). The "subjective" dynamic in line D is that suggested by Badura-Skoda, op. cit. Ger. P. 167, Eng. p. 165.

Not everything received metric accents; a composer could indicate even articulation by writing rests between the notes, or by writing dots over them as in rhythmic alteration. Accents could be equalized on notes to be performed at their written value by writing *tenuto* or using dots and slurs:  The modern slurred performance of  would then have been notated with slurs and dots. (C. P. E. Bach, Op. cit. Ch. III § 22, § 17; Türk, Op. cit. pp. 353—356.)

¹⁵) There is today a widespread belief that the less expressively early music is played the more authentic it is. Actually the reverse is true. Emotional expression in the Bach era was even more intense and free than that of the romantic era, and though in the last half of the 18th century the doctrine of the affections was giving way to a more regulated performance, it was nonetheless basically "spoken" with every note sensitively endowed with an expression which could not be notated. Since no composer before Stravinsky demanded strict adherence to the written notes, the objective style is valid *only* in the performance of some recent music.

(Because the objective dynamics are predictably identical they will be omitted from most subsequent examples and the reader may assume that they exist alongside the illustrated subjective dynamics¹⁶.)

Complementing the convention of alternate strong and weak beats was the convention of strong and weak measures, which conformed with the usually symmetrical melodies. In the following example Türk uses crosses to indicate the relative strength of the measures — three crosses being given to the strongest first measure, two for the next strongest third measure and one each for the weak second and fourth measures. This repeats in augmented form the relative strength of the beats *within* a measure shown in Ex. 1A¹⁷).

¹⁶) Performers of the "instinctive" school try to justify their free use of slurs and dynamics on the grounds that Mozart when he used on occasion asymmetrical themes showed that he was basically unconventional and "daemonic". As is not generally known, Mozart's asymmetry was sanctioned in contemporary practice (Fn. 20); actually most of his surprises are effective mainly because they are found in a conventional context. Even in his most "daemonic" moods however Mozart did not intend to sound like Wagner:

- A. 18th century dynamics and articulation.
- B. Modern dynamics and slurring.
- C. "Tristan and Isolde", Opening. (Transposed)

[BADURA-SKODA]

(Piano Concerto in C Minor (K 491) m. 1.)

Slurs and dynamics in line B suggested by Badura-Skoda, Op. cit. p. 268. To justify the addition of slurs Badura-Skoda cites L. Mozart's statement that the performer should add slurs where nothing at all is indicated. This advice does not apply to his son, whose music is usually carefully marked with slurs. He was undoubtedly aware of his father's contempt for "half composers" who do not now how to mark slurs and stylistic indications. Badura-Skoda, Op. cit. Ger. 65—72, Eng. pp. 53—66; L. Mozart, Op. cit. Ch. VII. ii, Footnote; Ch. XII, § 11.

¹⁷) Op. cit. Ed. I. p. 336, § 14; Ed. II. p. 376, § 412. Roger North, Op. cit. (p. 219) suggests that measures or half measures be alternately strong and weak thus indicating that this prevailed in 17th century. W. C. Printz, *Phrynis Mitilenaeus*, (Dresden & Leipzig 1696), pp. 18 ff. suggests that the first and third measure is inwardly long — something which can be conveyed on the organ and harpsichord by making the first notes of these measures a little longer than the other initial notes. A legitimate breaking of the alternate measure rule can be seen in Graun Example in Fn. 20. The Badura-Skoda book's demonstration of "strong" and "weak" measures inexplicably violates its own recommendations by writing *stronger* dynamics for the "weak" than for the "strong" measures. This is not a misprint since it appears in both the German and English editions. Rothschild (Op. cit. p. 160, line 3; 161 line 2) is apparently unaware of the existence of the convention of strong and weak measures, since he mentions it nowhere. As a result, even those of this examples which he has correctly accented sound monotonous in a context of non-contrasting measures. Also contributing to the errors are the absence of articulation silences and any reference to early technique. Badura-Skoda, Op. cit. Ger. pp. 165 f. Eng. pp. 160 ff.

Ex. 6.

Note: The apostrophes in the preceding examples (line B), indicate short articulation silences, not rhythmic pauses. Dotted slurs in line C indicate some of the modern "structural" links of Riemann, Schenker et al, which must ostensibly be "only felt" but which actually encourage the performer to connect notes with slurs and *crescendos*¹⁸).

When we compare the 18th century and modern versions of Ex. 6 as shown in lines B and C, the most obvious difference is the great number of articulation

¹⁸) In the unsophisticated ornamental style of Mozart the structurally important notes are rarely those which must be emphasized. In *Structural Hearing* by Felix Salzer, New York 1952, p. 115, Ex. 183, an example from Mozart Piano Sonata in D Major (K 311) is cited, in which the asterisked note *b* is designated as the most important note structurally:

This information does not help us stylistically because the *b* must be suppressed when played in the late 18th century style, since it was the *first* note of a slurred group which was usually emphasised by being played slightly stronger and held longer at the expense of the following notes:

L. Mozart says: "The first of two, three, four or even more notes, slurred together, must at all times be stressed more strongly and sustained a little longer; but those following must diminish in tone and be slurred on somewhat later. But this must be carried out with such good judgement that the bar-length is not altered in the smallest degree. The slight sustaining of the first note must be made agreeable to the ear by a nice apportioning of the *slightly hurried notes* (my emphasis, S. B.) slurred on to it, but must even be made truly pleasant to the listener." (Op. cit. Ch. VII, ii, § 5.) L. Mozart describes the performance of slurs on three other occasions: In Ch. K II, § 10 he again speaks of the need for sustaining the first note "rather longer", and in Ch. VII. 1, § 3, he says that it should be held "slightly longer"; On only one occasion does he fail to say that the first note should be held and this is in the case of 8th-notes in $\frac{3}{4}$ time, which he says should be played "more strongly", because lengthening here will interfere with possible off-beat accents and hemiolas. It is this last exceptional case which both Rothschild (Op. cit. p. 42) and Badura-Skoda (Op. cit. p. 58) have selected as the *only* (!) statement from Leopold Mozart on slurring worth quoting, apparently because this is the only place where he omits the embarrassing *rubato* style which is not popular

in modern Mozart performance. (L. Mozart, Op. cit. Ch. VII, ii, § 5.) While the Badura-Skodas distort Mozart's statement in order to oppose the restoration of note-holding Frederick Neumann (Footnote 26) does so in order to restore wrong note-holding. Thus while Badura-Skoda will incorrectly play A as C Neumann will correctly play B; however not content

Musical score for 'Die Zauberflöte' showing measures A through J. The score includes performance markings such as 'L. S.' (Largo Sostenuto) and 'G.' (Giga), and tempo changes like '13' and '16'. The vocal parts are labeled with their respective performers: TEXT, L. MOZART TÜRK, PER. BADURA-SKODA, TEXT, PER. L. MOZART TÜRK, PER. NEUMANN ROTHSCHILD, TEXT, PER. L. MOZART TÜRK, PER. NEUMANN, and PER. NEUMANN.

with being right he proceeds to muddle the issue by insisting that he is holding the first note under the slur *not* because it is a *good note* but because it is the first note under the slur and that this has nothing to do with *good notes*. This is wrong because in Ch. XII § 10 Mozart clearly says that this rule concerns *good notes*. As a result of ignoring this rule Neumann proceeds to distort Ex. D, making a hold on the first note of the slur (F) despite the fact that both Türk and Mozart say that it will sound like a triplet and both recommend an accent (E) in the *good note*. Neumann recommends that G should be played as I despite the fact that Mozart says it should be played not with holds but with accents (H). The reason that Mozart recommends accents is because he believes that the length of the measure should not be lengthened "in the slightest degree" — Neumann's unauthorized holding produces either a lengthened measure as in Ex. I or a delayed down-beat as in Ex. J.

In the following examples we see how, by means of such conventions as holding the first note of a slurred group on a good beat, and lengthening a dot it is possible to create a *rubato* in relation to an accompanying voice performed evenly. When two performers participate the possibilities for greater independence of voices increases, as can be seen in Ex. B. Mozart's boast to his father that he could maintain a steady left hand in an *Adagio* while his right hand was free is an indication that slower tempos permitted proportionately greater freedom. (Letter, Augsburg, Oct. 24, 1777.)

A. Piano Conc. C. Min. (K 491) Mvt. 2, m 55

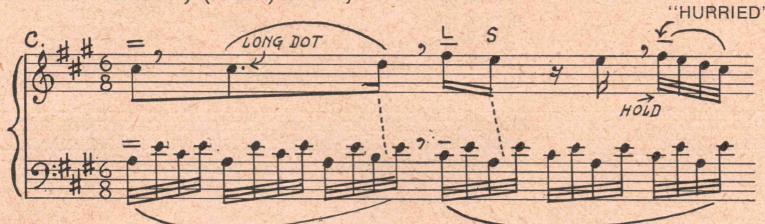
A. **L S L S L S**

[EQUAL]

B. Sonata for Piano and Violin in C. (K 404) Mvt. 1, m 10

silences in the old version as compared with the smooth *legato* sound of the modern version. The dynamics are also different with the strong and weak beats of the old version expressing the poetic meter, while the modern version's asymmetrical *crescendos* which parallel the melodic and harmonic rise and fall create a proselike effect¹⁹⁾.

C. Sonata for Piano in A Maj. (K 331) Mvt. 1, Var. V. m. 1.



¹⁹⁾ To offset the continuous metric *diminuendos* Mozart wrote occasional *crescendos* but almost never any *diminuendos*. Most of his dynamics are in the nature of "rhetorical accents" like *fp* on weak beats. The *crescendos* in this period usually ignored the high notes and went to a bar-line marked *f* or *p*. (Cf. Ex. 15 A und D by Tromlitz and Mozart.) Performers occasionally introduced voluntary *crescendos* but this was apparently done less frequently than sudden accents. While accents are frequently recommended in the writings of L. Mozart, Türk and Koch (cf. Ex. 14), one rarely finds any recommendation for *crescendos* on successive notes. Türk says that accents "must" be introduced in violation of the metric rules in such cases as *appoggiaturas*, suspensions, unexpected harmonies, syncopations and notes which are unusually high or low. (Op. cit. p. 336 f.) His example of an accented high note shows an octave leap as does L. Mozart's. (Ex. 15.) This accent on a high note does not imply the right to make a *crescendo* to this high note since this would vitiate the intended "rhetorical accent". L. Mozart suggests that *p* may be used to indicate *diminuendo*, his *f* however, is always "sudden". Donington, who favors *crescendos* to high notes is disappointed that L. Mozart does not provide him with a better example of a *crescendo* than in Ex. 15 C, the "crude case" p. 285, which is not a *crescendo* at all. (Robert Donington, *The Interpretation of Early Music*, London 1963, pp. 423, 429 f.) L. Mozart, op. cit. Ch. XII, § 8, 13.

Ingolf Dahl points out in a letter that the second theme from *Il Re Pastore* Overture has an air of elegance when played with 18th century dynamics whereas the modern *crescendos* create excessive emotion. Lacking historical evidence for non-metric performance advocates



of this style are reduced to citing doubtful sources to bolster their case. Some writers cite Geminiani's instructions against accenting syncopation as their sole evidence in favour of not accenting down-beats. In speaking of "ligatures" over the bar-line Geminiani says in effect that when a composer has written it is wrong to play an accent on the bar-line because this will "destroy the beauty of the syncopation". He then says in an ambiguous way that accents on the bar-line usually sound "disagreeable" and that composer "always mark" where they wish to have such accents. Although these statements sound as though Geminiani were opposed to metric accents they are, in context, sheer, nonsense. Bar-line accents do not usually sound "disagreeable" and composers do not "always" mark where they want accents. At that time they never marked bar-line accents. These statements make sense only in connection with the "ligatures" which Geminiani was discussing in the previous sentence. When a composer has written a bar-line accent would certainly be "disagreeable" and when a composer wanted an accent on the bar-line he "always" marked it thus because he knew that in the absence of a slur the bar-line would be accented. Geminiani's other statement that performers should not mark the beat with the bow has reference, as his examples show, to playing the strong beat down-bow. He apparently believed that the meter could be brought out equally well down or up-bow.

There are many historical and aesthetic reasons for the predominance of *crescendos* in the modern version as opposed to the *diminuendos* of the old style. The *crescendo* gives the modern performer an opportunity to show off his "singing" tone whereas the *diminuendo* does the reverse. Because of his subjective need to play with *crescendos*, or at least without *diminuendos*, the modern performer seizes every harmonic and melodic opportunity to favor the sustained-tone style.

In the second measure of Ex. 6 the modern musician, who is not as sensitive to metric pulse as he is to melodic and harmonic tensions instinctively makes a *crescendo* because the melody rises in that measure and the harmonic tension increases. Türk, for metric reasons, suggests a *diminuendo* here and would today be considered insensitive to the harmony and the melodic line.

Ex. 7.



In every way the two versions are opposed — the modern one performing the first measure as an "up-beat" to the second is a weak-strong relationship whereas Türk's relationship is a strong-weak. In a measure like Ex. 7 it is almost a reflex among modern pianists to press the loud pedal after the first beat to insure a good *legato* thus creating a simultaneous *crescendo*.

However the fact that Türk, Mozart and their contemporaries almost invariably put their most interesting ideas into the weak second measure indicates not insensitivity to melody but a normal awareness of the conventional weakness of that measure, for which they compensated musically by putting high notes and harmonic tension there, since a melody in which the second measure was both musically and metrically weak would collapse at the start²⁰). Modern

Even if Geminiani's statement on meter was a clear and sensible defence of non-accented performance, it should be cited not as typical of 18th century pedagogy but as a strange curiosity, since it is contradicted by *all* other contemporary sources, and does not agree with the metric nature of his own examples, or with his instructions for dynamics. (Donington, Op. cit. p. 354; Geminiani, *Art of Playing on the Violin*, London 1751, p. 9. 33, Ex. XVIII, No. 10.)

²⁰) Strong and weak measures are largely a subjective matter: Türk, found fault with C.P.E. Bach's choice of $\frac{1}{4}$ in a piece which he said should be marked $\frac{2}{4}$ inasmuch as no bar should have *more or less* than two parts. It is entirely possible that Mozart took strong and weak measures into consideration when in the following example he chose $\frac{2}{4}$ instead of $\frac{4}{4}$ because the latter would put a strong musical phrase on a weak measure.

Sonata for Piano and Violin in G (K 379) Mvt. 3, m. 1.



It goes without saying that the steady alternation of strong and weak measures was broken on occasion by the appearance of melodies of 5 and 7 measures, etc. This however was not due to a revolt against convention, but merely the extension of symmetrical themes through repetition or augmentation of a measure — something sanctioned by the leading writers on

performers who are not aware of this convention are misled by the high notes in the second measure to turn it into a strong measure with the result that the music emerges backwards.

How disastrous this can be will be shown in Ex. 8 in which bar-lines sound misplaced, up-beats sound like down-beats and $\frac{4}{4}$ like $\frac{3}{4}$. (in the following examples the "objective" performance — not shown — would have no *crescendi*, however since it too disregards the metric accents its distortions takes the form of metric ambiguity. When Mozart and Haydn wrote high notes on weak beats or measures it usually was because they intended for them to sound *weak*. The failure of modern performers to recognize this causes most of the distortions in the following examples:

Ex. 8

composition, Joseph Riepel and Heinrich Chr. Koch. Koch in 1782 gives an example of extension, whereby a four measure theme (*ein Vierer*) can become one of five measures (*Ein Fünfer*):

(The five measure theme would probably have been played with two strong measures at the beginning to permit the remaining measures to maintain their original strong-weak relationship.) Cited from Arnold Feil, *Satztechnische Fragen in den Kompositionslehrern von R. E. Niedt, J. Riepel und H. Chr. Koch*, Doctoral thesis, University of Heidelberg 1955, p. 51. This method of composition is no longer that of the interwoven lines of the figured-bass period but rather a series of independent measures which can be manipulated to form a composition, usually of symmetrical themes. The contemporary game of composing with dice could not have occurred at any other period.

That Mozart's inequality was done in this deliberate manner while Haydn's was more spontaneous and innate was observed by Edward Lowinsky. (On Mozart's Rhythm, Musical Quarterly, XLII, No. 2, April 1956, p. 165.)

2. MODERN

3. STR.

WEAK

STR.

WEAK

Presto

1.

2.

3.

A.²¹⁾ When the high note is played stronger than the others it makes the fourth beat sound like a strong first beat, and creates a feeling of $\frac{3}{4}$ (line 2). This is most likely to occur when the accompaniment lacks the metric pulse shown in line 3, where no ambiguity is possible.

B.²²⁾ Non-accented playing makes the up-beat sound like a down-beat and transforms a witty $\frac{3}{8}$ into a ponderous $\frac{3}{4}$ (line 2). The normal accentuation in line 3 avoids this distortion.

C.²³⁾ In this example the up-beat is made to sound like a down-beat as a result of failure to accent the down-beat after the start of the slur. This combined with a crescendo to a high note destroys the subtle

²¹⁾ F. J. Haydn, Quartett, Op. 77, No. 1, Mvt. 1, m. 1.

²²⁾ *ibid.* Op. 3, No. 5, Mvt. 1, m. 1.

²³⁾ Mozart, Symphony 40 in G Minor, K 550, Mvt. 3, m. 17.

effect of the off-beat accent (line 3) and renders the music banal (line 2). Despite the general rule for beginning each slur with emphasis, the rule of the strong beat usually took precedence. In Ex. 9A, B and C the strong part of the stroke, according to L. Mozart, is *not* at the beginning²⁴⁾ of the stroke but on the strong beat during the stroke.

Ex. 9



The only exception, shown at D occurs when the stroke starts after a short rest. Türk also cites this as an exception²⁵⁾. The meter in such cases is no doubt, preserved by the implied strength of the accompanying voice during the rest, and the shortening of the last note under the slur resulting from the following articulation silence. Rothschild and Neumann (c. f. Foot notes 18 and 26), follow the slur accent rule literally with the result that distortion occurs²⁶⁾.

Ex. 10



Ex. D²⁷⁾ The *crescendo* to the highnote in line 2 makes the down-beat sound like an up-beat.

Ex. E²⁸⁾ The long line *crescendo* changes the delicate high note into a strong beginning of a second measure (line 2) in $\frac{4}{4}$ instead of *alla breve* time (line 3).

Ex. F²⁹⁾ The *crescendo* on the high note changes the $\frac{3}{8}$ into $\frac{6}{8}$ with the result that the fast 16th notes begin incongruously on the weak half of a weak measure (line 2). Here again the high note must be weak.

Ex. G³⁰⁾ Excessive *crescendo* on this exceedingly high *a* changes the $\frac{4}{4}$ feeling into one of $\frac{3}{4}$ and $\frac{5}{4}$. Only when the high note is treated as a passing note is the meter maintained.

Because of the great differences in style, the performer who attempts to adopt only one element of the Mozart style into the modern one is more apt to hurt than to help the aesthetic validity of the latter. If the modern performer should arbitrarily introduce accents alone on the smooth modern line, they

²⁴⁾ L. Mozart, Op. cit., Ex. A, Ch. VII. ii, § 1, Ex. 1 b and § 5; Ex. B. ibid., Ex. 3 b and § 7; Ex. C. Ch. VI. § 15; Ex. D. ibid., § 13.

²⁵⁾ Türk, Op. cit., Ed. I., p. 355; cf. however, p. 141.

²⁶⁾ Rothschild, Op. cit., p. 29. Piano Sonata in E Flat, K 282, Mvt. 1, m. 1. Frederick Neumann ("The French Inégales, Quantz and Bach", Journal of American Musicological Society, Vol. XVIII, 3, pp. 342 ff.), renders this distortion even worse when he suggests that the note at the asterik be not only made stronger but *longer as well*. This is contrary to L. Mozart's instructions that only the first note of a slurred pair falling on a metrically strong beat be made longer, and not surprisingly creates metric nonsense.

²⁷⁾ W. A. Mozart, Quintett in G Minor, K 516, Mvt. 3, m. 42.

²⁸⁾ W. A. Mozart, Sonata for Piano and Violin in A Major, K 526, Mvt. 3, m. 43.

²⁹⁾ W. A. Mozart, Sonata for Piano and Violin in B Flat, K 378, Mvt. 3, m. 1.

³⁰⁾ W. A. Mozart, Concerto for Violin in A Major, K 219, Mvt. 1, m. 37.

will interrupt the flow with gratuitous bumps (Ex. 11). In the context of the flowing line it is far more realistic to use the modern dynamics, which disregard the bar-line and respond directly to the rising and falling melodic line and harmonic tensions:

Ex. 11³¹⁾



If one attempts to introduce articulation silences without metric accents, they will create unmotivated interruptions in the smooth even dynamic of the objective performance or in the *crescendos* of the subjective performance:

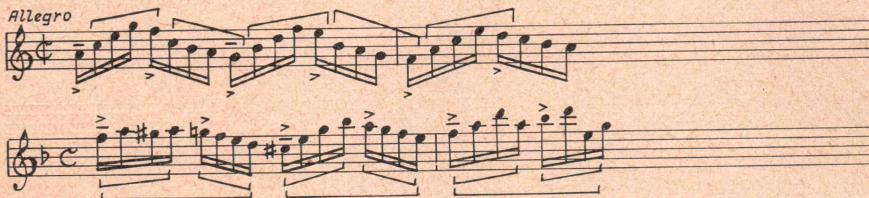
Ex. 12³²⁾



³¹⁾ W. A. Mozart, Concerto for Piano in A. Major, K 488, Mvt. 1, m. Ex. 11a gives the original text with 18th century accents marked.

³²⁾ The dynamics of Ex. 12 are those suggested by Badura-Skoda. While the last quarter in Ex. 11a, marked with an asterisk indicates the weak ending of a measure, the last quarter in Ex. 12, as a result of the *crescendo* sounds not like an ending but rather like an up-beat to the next measure. While up-beat phrasing, first popularized by Riemann has some validity in Bach and some 19th century music, it is much rarer in Mozart and leads to distortion in performance. The transition from the flowing baroque style to the insulated bar-line melodies of Mozart can be clearly seen when one attempts to apply Bach's over-the-bar-line phrasing in similar melodies with identical accents. When one plays the following examples with identical strong accents on each beat, the Bach example will sound as though the melody flows over the beats (see brackets) whereas the Mozart example will sound like a series of segments.

J. S. Bach Sonata II for Violin Solo, Mvt. 4, m 7.



While the up-beat phrasing for Bach, suggested by Riemann, Schweitzer and Kurth is often justified, it is rarely so with Mozart whose music increasingly suffers the same fate today. Hermann Keller claims to find a tendency in Mozart to "wipe out" the boundaries between phrases with up-beat "bridges". (cf. dotted slurs.)

Sonata for Piano in B flat, KV 333, H. Keller, Op. cit., p. 24.



Thus encouraged modern performers proceed to play even more *legato* and make the last half of the measure sound like a *crescendo* up-beat. However, although the last half of the measure looks like an up-beat, it is *written* to be played as an ending. Mozart knew how to write slurs over bar-lines, and had he desired to connect this phrase to the next measure he

When the articulation silence and the metric accent, the two factors which destroy the flow of the modern line, are combined, they create, paradoxically, an effect of melodic continuity. The regular metric accents serve to give poetic flow to a line fragmented by articulation silences, while these silences serve to shorten the notes sufficiently to prevent the meter from being felt too obviously.

Ex. 13

The complex notation of the 18th century performance (Ex. 13) is necessary today in order to induce the modern performer to abandon the customary singing-prose style and adopt in its place the old style of spoken verse. It is ironic that the modern performance, which is generally *legato* in the name of the "singing style", is actually the reverse of the 18th century singing style which aimed to convey on instruments the effect of *declamation* through skillful use of such devices as articulation silences and varying gradations of accents. To show how closely the early instrumental performances paralleled that of a sung text, a declamation has been added to Ex. 13, in which as was generally done in straightforward melodies, the strong and weak syllables coincide with the strong and weak beats of the measure. It is interesting to observe that while the text fits the old performance of Example 13, it does not fit as well with the modern one in Example 12 inasmuch as the *crescendo* on the fourth beat reverses the strong and weak syllables changing garden to gar-DEN³³).

would have written a slur over the bar-line; but only after having correctly separated the up-beat from the resolution to the appoggiatura (A). The B version with 18th century expression does not need *crescendos* and unauthorized connections. As in the case of Bach who

liked to make the first note of a measure both an ending and a beginning — Mozart gives one the opportunity to make this "up-beat" also sound like an ending — something which can be attained only by following the rule of separating the notes which Mozart wrote separate. In cases of broader slurring (C) or other divisions, there was no slur over the bar-line. Transforming the last half of the measure into an "up-beat" (A) is a minor sin compared to some more recent "improvements" in which entire groups of measures are played in a manner intended to reveal "long lines" unknown before the advent of Wagner. Performances of this kind stretch out Mozart's metric music to fit the Procrustean bed of the modern "singing" legato line. Today one can hear the opening of the G Minor Symphony not with accents and articulation silences but sounding like one long tonal mass starting on the down-beat; and this is fittingly conducted with one vague sweep of the arm to indicate that the first eight measures are "a mere up-beat" to the ninth! (Hermann Keller, Op. cit., p. 24; Badura-Skoda, Op. cit. Ger. 167, Eng. p. 257 f.)

³³) Mozart's vocal music, despite too powerful singing is today performed much closer to his intention than is the instrumental, because limitations of the voice and pronunciation of the text prevent excessive non-metric, non-articulated performances. (cf. Ex. 13.)

Exceptional Meter

In Ex. 8 the 18th century versions in line 3 sound less distorted than the modern ones because of their conformity with the rules of meter. Such conformity, however, was not slavish since this would in the words of Koch sound like school children reciting the catechism. Koch therefore suggested that the normal "grammatical" accents be interrupted occasionally by suitable "rhetorical" and "pathetic" accents of greater dynamic strength. In Ex. 9 he suggests putting such strong accents where asterisks are marked (line A)³⁴). This can also be done for the up-beat in Ex. 8 A 3 without risking the ambiguity of line 2, provided the strong and weak beats in the first measure are accented correctly.

Ex. 14



To be sure, the first two of Koch's accents create an ambiguity which makes them sound like down-beats. Koch, however, avoids the distortion of the modern version (line B) by playing the high note, *f*, *without* an accent and thus preparing the listener for the return of the normal accentuation on the third measure. This wavering between two rhythms, that of the composer and that of the performer titillates the ear. The modern version on the other hand deceives the ear because it ignores the composer's accents entirely when it ignores the bar-lines.

In addition to Koch's "free" accents it is interesting to examine other examples of dynamics considered "exceptional" by their authors because they contradict — normal metric procedure. The modern versions above the staff in Ex. 15, ignore the bar-line in most cases while the 18th century versions (B. C and D) despite their departure from the norm nevertheless acknowledges the bar-line in various ways *other* than putting a strong accent there. In Mozart's Ex. D there is a *crescendo* to the bar-line, while L. Mozart's B and C have a sudden *piano* preceded by an accent which calls attention to this place (cf. Fn. 17). In both Ex. A and D the *crescendo* ignores the melodic high point in typical 18th century fashion. The *forte* in Ex. B is customary on unexpected accidentals. The modern performer, accustomed to playing without metric beats and articulation silences, must bear in mind that even where Mozart has written a *crescendo* as in Ex. D, this violation of the metric beat does not cancel the need for articulation silences. Today it will take much self discipline to acquire the ability to make *crescendos* interrupted with small silences. L. Mozart's example E (Ch. VII, i, § 19, Ex. 26) is another important exception to good note accentuation. Mozart recommends off-beat accents on the beginning of these slurred pairs in order to bring out tripla ambiguity (8th-notes in $\frac{3}{4}$ time) which still survived from the tactus period. In order to prevent metric nonsense Mozart instructs that contrary to his bowing rule the first note of each slur

³⁴⁾ Koch, Op. cit. article, *Accent*.

should not be held but merely accented. Edward Lowinsky, in a letter dated July 3, 1965 writes that the avoidance of metric ambiguity is not only typical of the 18th century but goes back to the sixteenth. [Edward Lowinsky, "Early Scores in Manuscript", *Journal of the American Musicological Society*, XIII, 1960 (particularly pp. 156-170).]

Ex. 15³⁵⁾

The musical score consists of five staves, each with a different dynamic and articulation pattern. Staff A (35) starts with **ff** and ends with **f**. Staff B (36) starts with **f** and ends with **p**. Staff C (37) starts with **p** and ends with **f**. Staff D (38) starts with **p** and ends with **tr**. Staff E starts with **tr** and ends with **cresc.**

³⁵⁾ J. G. Tromlitz, *Unterricht die Flöte zu Spielen*, Leipzig 1791, p. 341. This dynamic is actually not characteristic of the Mozart period but hearkens back to Quantz's more affective dynamics with their continuously varying degrees of strength, which are a holdover from the baroque era. The late date of Tromlitz's book indicates that the more gradual post-Mannheim dynamics were not entirely triumphant; and his scale tongueings which are more modern than those of Quantz are worth studying for Mozart performance. A comparison of their tongueings shows significant changes occurring during forty years. In the following example Quantz uses the same tongueing throughout the measure thus leaving some possibilities for baroque metric ambiguity. Tromlitz on the other hand, resembles Türk inasmuch as alternate pairs are differently articulated.

The image shows two musical staves. The top staff is labeled "QUANTZ" and shows a continuous tongueing pattern: *ti ti ti ti ti ti ti ti*. The bottom staff is labeled "TROMLITZ" and shows a different pattern: *ta-a-ra-a da-a-ra-a*.

Tromlitz uses a broader vowel in his tongueing in order to obtain more tone; his views on Rhythmic Alteration are very similar to those of Quantz. Modern flute tongueing which does not "speak" is unsuited for this music. J. J. Quantz, *Versuch...* Tab ... III, Fig. 19, 20; Tromlitz, Op. cit., p. 163.

The only detailed contemporary description of the myriad dynamic changes needed for a "spoken" performance is that given by Quantz — who, unfortunately did not unite the dynamics with the notes but kept them separately in a prose description. The dynamics of the following example, according to Quantz should not all be expressed in their extreme ranges.

The musical score is in **Adagio** tempo. It shows a series of dynamic changes: **p**, **mf**, **f**, **p**, **f**, **p**, **f**, **p**, **p**, **f**, **p**, **p**.

The only accurate modern transcription of these important dynamic instructions will be found in Hans-Peter Schmitz', *Principien der Aufführungspraxis der Alten Musik*, Berlin 1950, p. 14. Quantz, op. cit. Tab. XVII m. 1, Ch. XIV. § 25-43. R. Donington, *The Interpretation of Early Music*, London 1964, p. 424.

³⁶⁾ L. Mozart. Ch. XII, § 8.

Instruments and Technique

Today it is generally assumed that modern keyboard fingering is superior to that of the 18th century because it permits absolute smoothness in passages whereas the early fingering did not. Actually the slight unevenness flowing from the old fingering was intentional because in a performance with metric accents unevenness is needed to avoid monotony by bringing out the rhythm and meter in interesting ways.

In the baroque era fingering helped to produce stepwise altered rhythm, RH 4343 (Asc.) being used for long-short ratios and RH 3434 for short-long³⁹⁾. During the last half of the 18th century the transition to even playing was marked by the increased use, for a time, of the short-long fingering because it sounds more even than long-short, is less legato in character and fits better into self-contained measures. Türk considered it old fashioned but nevertheless included it among his basic scale fingerings⁴⁰⁾.

Türk's fingerings are, wherever possible, subservient to the beat. He uses RH 123, 123 for ascending triplet scales and RH 1234, 1234 for ascending groups of four and apparently does not consider them interchangeable⁴¹⁾. Although he employs up-beat variants RH 1231, 2345 frequently and 2123, 4123 infrequently. In order to avoid placing the thumb on a raised key he will sometimes use a "syncopated" fingering, RH 3412, 3412⁴²⁾. The self contained 1234, 1234 fingering is particularly well-suited to this music; it is the one most frequently suggested in didactic works during the last half of the 18th century and not unexpectedly disappeared without a trace in the 19th century. The passing of the thumb under the hand, was more restricted in its motion than it is today lest the equilibrium of the hand be upset. While these fingerings do not invite as much unevenness and group separation as do those marked with asterisks in

³⁷⁾ ibid. § 13. The Badura-Skodas cite Ex. C., not as an example of exceptional procedure, but of normal 18th century accentuation, in direct contradiction to L. Mozart's intention. This change in meaning is accomplished by taking one sentence from Ch. XII, § 9, which describes the *Nota Buona* rules and connecting it with a sentence in § 13 which describes an exception to the rules and making it appear as though the *Nota Buona* accent is an accent on the up-beat! Badura-Skoda, Op. cit. Ger. p. 165 f., Eng. p. 161 f.

³⁸⁾ W. A. Mozart, *Sonata for Piano and Violin in G* (K 301), Mvt. 1, m. 33.

³⁹⁾ Sol Babitz, *On Using J. S. Bach's Keyboard Fingering*. Music and Letters, Oct. 1962, pp. 123—127; Türk, Op. cit., p. 337, 339.

⁴⁰⁾ Türk, op. cit. Ed. I, p. 146 f.; Ed. II, 174, Footnote p. 153. Beethoven writing to Czerny in 1820 suggested that his nephew be taught to play broken thirds with all fingers in order to make them sound more slurred. He complained that the old fingering (probably that described by Türk 131313 or 242424) sounded to much like "pearls". However this "pearling" technique which was undoubtedly known to Mozart should not be considered in the modern perfectly even sense but rather in the context of the early strong-weak non-legato style performed with non-smooth fingerings "pearled" in pairs (131313) and punctuated by metric accents of varying degrees of intensity. Beethoven was said to have considered Mozart's playing too choppy, the fact that he in his turn would probably be considered choppy today should help us appreciate the distance which separates us from Mozart.

⁴¹⁾ ibid., p. 134f.

⁴²⁾ ibid., pp. 146—156.

Ex. 16

the first two examples of Fn. 11, they nevertheless create triplet and quadruplet groupings which are inherent in the fingering and are audible.

Türk's suggestion that notes of equal value receive their full value cannot be taken as signifying that with the old technique this was possible or desireable. When a performer accents the first of each group of four 16th notes (cf. Ex. 1 D) with the strength of the accent varying a little on beat so that the stronger beats will be brought out, it is not possible to give each note its full value as is possible today in the even, non-accented performance. Türk is not demanding modern evenness but is merely trying to prevent the exaggerated contraction resulting from playing RH, asc. 1234, 1234 (ex. 16) so carelessly that it sounds like Ex. 16 D1234, y1234, a distortion which far from being "heard often", as Türk complains, is entirely unheard of today, when such fingerings are not used⁴³⁾.

Special fingerings were used in the case of accidentals in order to avoid the placement of the thumb and little finger on raised keys. This should not be considered as a handicap accepted by performers who were stubbornly clinging to archaic ritual, but rather as the most efficient way to maintain the fixed hand

⁴³⁾ ibid., p. 102, The fact that in the following example:

Türk recommends fingering A as "more unified" than B is very significant. No one today would consider B worth mentioning and the fact that Türk considered it of sufficient importance to quote in both the first and second editions is an indication that this compulsory four-grouping with a short-long pair at the end of each group was only recently becoming outmoded. The snapped SL performance of the last two notes of the group of four with the small silence to enable the finger to reach the next key in time is a natural result of the slight emphasizing of holding of the first note shown in exaggerated form in Ex. c, while d shows the prototype of the LSSL group first accurately described by Caccini, and since then frequently used by singers to facilitate articulation, Türk, op. cit. Ed. I, p. 172, Ed. II. § 208; Giulio Caccini, *Le nuove musiche*, 1602; L. Mozart, Op. cit. Ch. IV, § 38.

Türk gives a list of wrong note divisions which are "frequently heard". He says that *a* should not be played as *b*; *c* not played as *d* and *e*; *f* not played as *g*; and in triplet examples *a* not played as *b*, *c*, *d*, *e* and *f*.

position from which clear non-legato passage work could be executed as well as subtle dynamic expression impossible with the modern elbow-swinging technique. When more than one note in a group was on a raised key, the hand would

[Moderato, Ed. II.]

Despite his good intentions with respect to giving notes their "full value" Türk adds an interesting footnote in the second edition (p. 94), where he states that holding the first note of a triplet "a little" is preferable to Milchmeyer's suggestion to hold the last note. There is no contradiction in this because holding the first note "a little" is musically not objectionable and not the same thing as playing with an exaggerated hold on the first note: L. Mozart's attitude toward triplets is also ambivalent. In Ch. VI, § 2, he says that should not be played as a. or b ; however in Ch. VI. ii. § 5 he suggests a "slight sustaining" for the first note in playing slurred triplets, which is not the same thing as the extreme sustaining of Ex. a. It is Significant that Quantz (Op. cit., Ch. XII. § 10) says that in a "round and equal" performance of triplets the first one is held slightly. Obviously in the 18th century "round and equal" did not mean the same thing as it does today and we must look carefully at all instructions to play equal as being qualified with an accent unless there is a staccato marked.

Türk, writing later than Mozart, does not suggest that the first note of a slurred group be held "stronger and longer", but only "very slightly longer" — the first note receives "a very mild, hardly noticeable accent". (cf. Fn. 12.) In fast passages, where there is not time to hold notes as long as in slow playing Türk suggests "a hardly noticeable" increase in strength. (Cf. Ex. I d.) Quantz using the same terminology as Roger North (c. 1700) suggests a "pause" on the first of 4, 3 or 6 notes. In the following example a faint accent on the first and third beats would give contour to the fast notes whereas the modern *legato* with *crescendo* to high notes, regardless of their position results in an aimless effect:

Concerto for Piano in D. Minor, K. 466, Mvt. I. m. 88.

Allegro

[MODERN]

When a performer who is playing in this vague fashion tries, in a concert performance, to introduce a slight change in tempo without a clear metric accent, the entrance usually catches the accompanying group unawares.

For some passages with leaps and slurs Türk recommends powerful accents (b), however when the line moves up gradually without off-beat slurs, as in the following example (c) from Mozart, he considers strong accents out of place and recommends (in the second edition only, p. 163) a smooth fingering which nevertheless needs the faint accents of Ex. 1a applied on the first and third beats as described in Ex. 1b. (Quantz. Op. cit., Ch. XI, Ch. VI. III. § 5—15; Ch. X. § 9, Ch. XII. § 5, § 12; Roger North, Op. cit., p. 191 f.; Türk, Op. cit., p. 141.

a

b

[Ex. 1d]

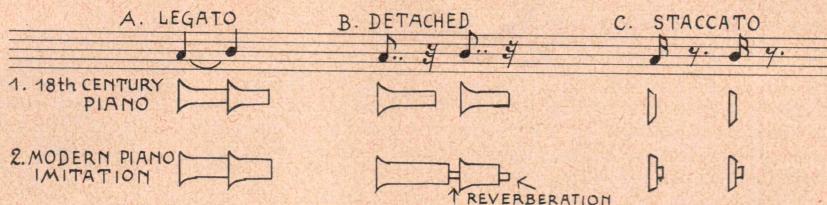
c

1 2 3 2 3 1 2 1 2 3 4 1 2 3 4 3 1 [1 2]

move forward so that the thumb and little finger could be used on the raised keys without upsetting the hand position^{44).}

Modern pianists can apply 18th-century fingering and hand positions to some degree on the modern piano with beneficial results; however a few modifications in the piano will be helpful. The piano of Mozart's time had a very quick response because of its light, shallow action and leather-on-wood hammers; the silence when the hand was lifted from the key was immediate, because the light tone permitted quick damping. On this instrument the performance of quiet fast detached notes was unavoidable and it required special effort to produce legato. The modern piano is entirely different, with legato being the norm.

Ex. 17



In Fig. 17 unusual dynamic signs are employed to show the fast *diminuendo* of the early piano and the sustained tone of the modern one. The reverberation when the hand is lifted on the modern piano is shown with small squares; relative volume is of course not shown. When one considers that few modern-pianists even trouble to imitate the old note-values shown in line 1 preferring to play both the detached and *legato* notes in the same way, while making the staccato only slightly shorter $\text{---} = \text{---} \text{---}$ the gap between the old "choppy" style and the modern "singing" one becomes apparent.

Pianists interested in imitating the old articulation more accurately should obtain instruments with softer action than has become fashionable in the past 30 years, and eliminate some of the excessive reverberation by inserting a wedge which will hold the soft pedal permanently down. This will make it possible to imitate the old piano without the need for walking-on-eggs technique which is not characteristic of the old style, which although light was virile and not delicate. While the dynamics in Ex. 17, 18 and 19, are of equal weight, this is done merely for the sake of clarity — actually the good beats should be stronger than the weak ones.

⁴⁴⁾ Taking the rule of avoiding the thumb on raised keys literally the Badura-Skodas arrive at a very impractical fingering, which they present as historical or "orthodox". (Cf. A)



This is however not historically correct. Since there are several notes on raised keys in this passage one may move the hand forward to the raised keys and by following Türk's instructions for playing fourths, arrive at fingerings like B, which are easy to play and are sensitive to the motion of the melody. Türk, Op. cit., p. 166; C. P. E. Bach, Op. cit., Ch. I. § 70, 71; Badura-Skoda, Op. cit. Ger. 156, Eng. p. 161 f.

The late 18th century violin because of its generally smaller bass-bar, bridge, etc., had a smaller but more resonant and responsive tone than the modern one. It had a greater available range of dynamic expression because of the pressure and release needed for the functioning of the early bow. Its responsiveness was also due in part to the lesser string tension resulting from a lower bridge and a neck which was straight instead of being thrown back; where lower pitch was used this may have contributed as well. The bow was in a period of its greatest changes with some players using old outward-arched bows, some straight ones and after 1780 a few bows of the modern type⁴⁵⁾. However this did not seriously affect the style, and all could be used together in an orchestra since those with early bows could play a little more broadly to imitate the straight bows, and those with later bows could tighten them much more than is done today and hold them with the hand one to three inches from the frog to preserve some of the lightness of the bowing style in which they had been trained⁴⁶⁾.

Because of the comparatively restricted motion of the right arm and its predominately wrist motion, the down-strokes were usually slightly stronger than the up-strokes. This coincided with the alternate long and short performance of passing notes, then going out of style, while on longer notes the down bows also occurred on the metrically strong beats wherever possible⁴⁷⁾. Quantz's

⁴⁵⁾ Information on 18th century violin technique will be found in my article, *Differences between Modern and 18th century Violin Bowing*, American String Teachers Association, School of Music, University of Illinois, Urbana, Ill.

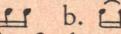
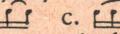
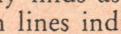
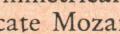
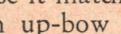
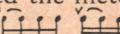
⁴⁶⁾ The illustration in L. Mozart's treatise showing the bow gripped at the frog in the modern manner is an engraver's error, which Mozart corrected in the 1787 edition by the addition of the words "not too far from the frog" on the page facing the engravings, Op. cit. Ch. II, §5. All other pictures of L. Mozart and his contemporaries and all other instructions indicate that long bows were held a short distance from the frog. Violinists interested in obtaining some of the lightness of the old style could — in the absence of an old bow — use the modern bow in this way. Gut strings without winding, except for the G, will also permit quicker response not merely because of the softness of the strings themselves but because of the relaxing effect which this softness will have upon the table of the violin. Old violins in particular need this release for their actual preservation c. f. Sol Babitz, "Identifying the Renaissance Baroque and Transition Violins" The Strad, London, April 1964.

⁴⁷⁾ L. Mozart, Op. cit. Ch. XII, §9, 10. Strong and weak notes are implicit in early early *Ti-ri* and *did'll* tonguing as well as the "softer" performance of passing notes suggested by Altenburg for trumpet. Geminiani despite his protest against the "wretched rule of the down-bow" followed it most of the time; because of its practicality it has remained until today — only the recent development of arm-shoulder impulse has created a modern school in which reverse bowing is practical. Muffat's example showing the Italian-German bowing favoring down-stroke on a weak beat, as opposed to the French actually shows a hemiola type phrasing in which the second tone in triple time is strong according to many early writers: The non-French stroke also makes possible the broad German-Italian bow stroke whereas the French invites short light articulation. David Boyden, *A History of Violin Playing*, (Oxford, 1965) p. 261 says that the German-Italian bowing is "manifestly absurd for the complexities of the advanced German and Italian style of music". I would hesitate to call Muffat absurd particularly in view of the fact that starting a dance with a weak up-bow indicates a sensitivity to the rule of Printz and others that in this kind of tripla the first note is less prominent than the second.



J. Altenburg, *Versuch... zur... Trompeter und Pauker Kunst*, Halle 1795, pp. 97, 83; Geminiani, Op. cit. Ex. VIII; Georg Muffat, *Florilegium Secundum*, Passau 1698, Preface, Sec. V.

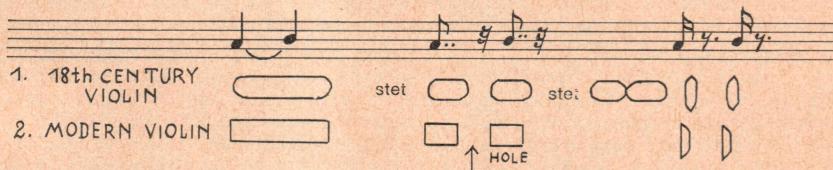
statement that in music in the "modern style" violinists should sometimes equalize the up-bow and down-bow strength in $\frac{6}{8}$ time is an indication that the *hemiola* was going out of style; but it also shows that in normal playing dynamic inequality was in use⁴⁸). Reichardt⁴⁹), in 1776, wanted this inequality softened somewhat but not eliminated, and as late as 1843 Schilling speaks of the stronger down-bows as normal⁵⁰). Modern violinists who experiment with wrist motion in playing are usually surprised to find that playing with alternate strong and weak strokes sounds musical. Actually there is no reason why the modern identical, even stroke should be more interesting than the old stroke with its natural pulse, particularly in metric music.

Variety of bowing in the Mozart period was obtained mainly by means of metrically even divisions, with such bowings as a.  b.  c.  predominating. In Bach's music however one frequently finds asymmetrical, up-beat bowings, d.  and e.  The broken lines indicate Mozartean bowings introduced into the first edition of the Bach solo sonatas, published by Simrock in 1805. Bowing a was popular mainly because it matched the meter — used on 16th notes it gave the weak second beat an up-bow  while on 8th notes it did the same for the weak third beat . The slur's conventional *crescendos* can be used to add strength to the strong beats. The main difference between the bowings of Bach and Mozart is that the former's d and c tended to go over the beat more.

The late 18th century violin like the contemporary piano produced notes much more clearly separated than does the modern violin. The outward arched bows of the period produced similarly shaped (— —) dynamics: according to L. Mozart, every bow stroke "even the strongest attack" began and ended with a small softness. The oval dynamics in Ex. 18, line 1, illustrate the small softness at the beginning and end of each bow stroke⁵¹).

Ex. 18.

A. — Legato B. — Detached C. — Staccato



1. 18th CENTURY VIOLIN 2. MODERN VIOLIN

stet stet: HOLE

The two types of detached bowings (line 1 a and b) illustrate light and broad detached strokes, the former separated by a silence, the latter only by a *diminuendo*. Sometimes the two bowings were undistinguishable because of the

⁴⁸) Quantz, Op. cit. Ch. XVII, ii, § 10, 11.

⁴⁹) F. J. Reichardt, *Über die Pflichten des Ripien Violinisten*, Berlin and Leipzig, 1776, pp. 25—8.

⁵⁰) T. Goodban, *Art of Violin*, London 1813, p. 18; Gustave Schilling, *Musikalische Dynamik*, Kassel, 1843, p. 129.

⁵¹) L. Mozart, Op. cit. Ch. V. § 3.

bow's more direct response to melody, and it was not always clear whether or not the bow actually left the string between notes⁵²⁾.

The modern bow-stroke is shown with oblong dynamics to convey the sustained tone of the modern ideal, "the endless stroke". Unlike the early bow the modern bow remains on the string in detached notes and as a result can produce an articulation silence between strokes only by stopping dead (Ex. 18 2 B). This produces an unpleasant "hole" of silence in the sustained organ-like dynamic, and one can understand why modern violinists make no effort to detach the *detaché* notes but simply connect them so that they are usually indistinguishable from the *legato* in column A.

Staccato and *spiccato* were synonymous terms in the 18th century because they both referred to short notes soft at the beginning and end (1 C). Played slowly (*spiccato e adagio*) they were gently bounced from the air; quickly, they were played with light wrist motion near the point sounding like short, light ovals, half sound — half silence (Ex. 18, 1 C). The brittle *spiccato* was unknown as was the modern biting attack produced with finger motion⁵³⁾ (Ex. 18 2 C).

The 18th century slur in the following example transforms the detached notes not merely by connecting several small oval dynamics into one long one, it also endows the first note with the conventional *crescendo* and hold and the implied *rubato* on the following notes. The slur thus changes the articulation dynamics and phrasing of the notes.

Ex. 19



⁵²⁾ "Notes which are not to be accented (') nor slurred (—) are played on single bow strokes, but not so strongly separated as those bearing a vertical line." Reichert Op. cit., p. 81. This extremely sharp bounced *detache* for orchestra players contrasts with the more gentle one described by Avison: "... in *sostenuto* and *staccato* are contained the greatest powers of expression of the violin... sounds continued as succeeding each other without interruption must be gently swelled and decreased." *Musical Expression*, London 1775, p. 125. Fifty years later Baillot considered only one type of *detaché* out of nine as being connected and this was one played with special pressure. (P. F. Baillot, *L'Art du Violin*, Paris 1834, Ger. edition pp. 92—103.)

⁵³⁾ The biting bow-attack, produced with active finger pronation, was according to Carl Flesch invented around 1900. This active finger motion is something entirely different from the small semi-passive finger motions of a relaxed bow-grip which is described in some 18th century books, and used by many folk violinists today. This almost passive motion is incapable of the modern biting bow-attack at the frog. Except for the semi-voluntary *marteau-staccato* near the point, of 19th century music such an attack was unknown before the 20th century. Donington's advocacy of this "crisp attack" in the performance of 18th century music is a well-meant attempt to mitigate some of the excessive *legato* of modern bowing. It is however not historically based, goes contrary to the nature of the 18th century bow and the unanimous instructions about beginning "every tone" softly. (R. Donington, Op. cit., p. 432.)

In the modern version, shown with the oblong dynamics, there is, as in the piano version (Ex. 17, 3 A, B) scarcely any difference between the slurred and detached versions, because the slur hardly affects the articulation, dynamics or phrasing. Under such conditions modern editors can be excused for adding slurs to the *urtext* since their effect on the performance is rarely noticeable.

The modern bow can convey adequate slurring articulation mainly in light passages

, however in longer phrased music as in Ex. 20 A playing an articulation silence will interrupt the sustained tone with a "hole".

Ex. 20

MODERN B.

18th CENTURY VIOLIN

A.

B.

C.

Since a sudden silence is obviously unmusical in such melodies it has become a sign of artistic performance to play with well connected bow-strokes which conceal the seams of the bar-lines. It is, however, possible to convey the required separation in a musically valid way by making a *diminuendo* which leads naturally to an articulation silence at the end (Ex. 20, C). Should there be no time or inclination for an actual silence the *diminuendo* alone will serve to convey the intended separation (Ex. 18 1 B)⁵⁵). The regular breathing of the rising and falling dynamics as well as alternately strong and weak strokes make it possible to play strong and weak measures as an integral part of the expression whereas with the continuous modern tone such changes in dynamics sound

⁵⁴) *Piano Sonata in B Flat* (K 570), originally printed as a violin sonata by Artraria, 1796.

⁵⁵) Because the nature of the old bow stroke is today misunderstood some musicians have evolved a theory that Mozart's bowings were not written to be followed in performance but were merely a formal way of indicating that the old bow, because of its shortness was incapable of making a slur beyond the bar-line. This assumption, with its implied contempt for 18th century technique, has no historical foundations, Mozart and his father frequently slurred over the bar-line, the slur usually having the purpose of underlining strong and weak measures:



The need to disregard the original slurs flows from the stylistic limitations of modern bowing; however when one employs the old expression Mozart's bowings are usually stylistically enlightening and technically helpful. Badura-Skoda, Op. cit. Ger. pp. 65—72, Eng. pp. 53—57.

Carl Flesch in his edition of the Sonatas for Piano and Violin (Peters) suggests, like his collaborator, Schnabel, frequent long *legatos* and dynamics which slur over Mozart's carefully marked articulation:

Sonata for Piano and Violin in A, K 305, Mvt. 2, Var. 4 m. 3.

Flesch:

superimposed. Because of the expressive powers of the dynamics, *vibrato* was less important as a source of expression than it is today. All writers spoke of the bow as the chief conveyor of emotional expression. The sound of sliding fingers was also of much more limited application than it is today.

Conclusions

The old technique and instruments influenced the tempo in ways not yet fully understood. Experiments today show that in moderately fast tempos a lightly articulated performance played in metrically accented fashion will sound fast at a considerably slower tempo than a heavy modern one. This may explain the prevalence today of excessively fast speed in Mozart *allegros* which, because of the non-articulated, accentless performances, sound oppressive. The old instruments could make a slow *allegro* sound fast and a fast *allegro* sound brilliant because of the greater speed at which it was played. In movements where great speed is desirable, the early instruments because of their quick response and silence produced with wrist motion on the violin, with wrist and finger motion on the piano and light and double-tonguing on the flute, articulated notes at a much greater speed and with less tone than is done today. Modern performers with their slow responding instruments and their obligation to produce a large tone with large arm motions at all times are limited to slower speeds. This explains why some of the tempo markings from Quantz to Beethoven are today considered "ridiculous and unrealistic".

It is doubtful if many performers possess sufficient adaptability to acquire the stylistic essentials described in this article. The employment on modern instruments of instructions intended for those of another era is at best makeshift and stylistic improvements may come only *at the cost of technical fluency*.

Those who will take this risk should begin their work by mastering, preferably on early instruments, the two basic essentials: accent and silence. The modern performer having no experience in playing simple metric accents should begin by playing excerpts from unfamiliar Mozart works using crudely exaggerated accents on strong beats. By manipulating the strength of these accents he will discover that the melody can absorb these in various quantities without sounding banal. (Listening to some of the recorded examples in this article may help clarify this.) The next step is to play exaggerated articulation silences to discover the amount of silence the performance can absorb in different examples without sounding disjointed. (Violinists should combine this with *diminuendo* bowing practice.) After this one can experiment in combining different ratios of accent and silence in different degrees to find out how they affect one another. From this point onward there will be an interaction between the accent-silence style and such factors as fingering, dynamics, ornaments, rubato, slur, etc.

I am well aware that no early performer was as dogmatic about his style as I have been in this article; however when one is trying to correct centuries of errors one must pursue an uncompromising adherence to the rules before one dares to have the normal relaxed attitude.

HARMONISCH-MELODISCHE MODELLE BEI MOZART

VON HERMANN BECK

Jede Musik birgt individuelle wie auch modellhafte Züge. Das Einmalige, das uns im Kunstwerk entgegentritt, wurzelt in wiederkehrenden Modellen, die Gemeingut einer Epoche, einer Landschaft, einer Schule, eines Meisters sind. Solche Modelle hängen im allgemeinen derart zusammen, daß Modelle einer Epoche wiederum in einer Landschaft, einer Schule und im Werk eines Meisters bestimmte Modifikationen annehmen. Je größer der Meister, desto individueller wird er dabei mit den zeitgenössischen Modellen verfahren, desto persönlicher wird sich sein eigener Modellvorrat gestalten.

Der Grad der Modellhaftigkeit, ebenso das Material, in dem sie sich manifestiert, wechseln im Lauf der Geschichte; im 17. und vor allem 18. Jahrhundert erreicht er bekanntermaßen einen Höhepunkt. Modellhaft ist hier der Ablauf der Musik im großen wie im kleinen. Modelle treten ebenso als Schemen der Zyklen und Satzformen, z. B. der Sonatenform, in Erscheinung, wie sie in den komplexen, aus korrespondierenden Gliedern gefügten thematischen Gebilden wirksam sind.

Modelldurchsetzte Faktur, wie sie für das 18. Jahrhundert typisch ist, dürfen wir auch bei Haydn und Mozart suchen — bei Mozart vielleicht noch ausgeprägter als bei dem mit Vorliebe zu Experiment und Überraschung neigenden Haydn. Freilich dürfen wir gerade bei Mozart voraussetzen, daß sich die aus seinem Vorfeld und Umkreis übernommenen Modelle unter seinen Händen entscheidend umformen und zu einem besonders eigenständigen, individuellen Modellvorrat gestalten. Diesem Faktum muß demnach auch das eigentliche Augenmerk bei der Untersuchung der Modelle in Mozarts Werk gelten.

Aus den vielfältigen Modellen, die in Mozarts Musik wirksam sind, greifen wir für die nachfolgende Untersuchung Modelle seiner Themen heraus, speziell der Hauptthemen in seinen Sinfonien. Mit Recht stellt Hans Engel im Mozart-Jahrbuch 1964 die Untersuchung der Themen- und Melodiebildung unter die Hauptaufgaben der Mozartforschung und vermerkt den Mangel an systematischen Untersuchungen¹⁾. In der Tat ist die Struktur des Mozartschen

¹⁾ Hans Engel, Probleme der Mozart-Forschung, Mozart-Jahrbuch 1964, Salzburg 1965, S. 43.

Old Violin Technique His Cause

By JOHN ROCKWELL

Times Staff Writer

Sam Babitz, 60 years old today, is a man who has devoted nearly all his life to something he believes in. But, he says with a shy smile, his most tangible reward for his fanatical, often wildly controversial labors in behalf of correct baroque performance practice has been "independent poverty."

Babitz's nearly total involvement with his Early Music Laboratory, designed to promote his theories on the performance of music from the Middle Ages to the late classical period, is as much a matter of necessity as of choice.

"I can't even get a guest-lecturing engagement around here," he lamented gently in his comfortably cluttered Hollywood home recently, "what chance is there of an actual job?" As he said it, he looked like a wistful cross between Einstein and Don Quixote.

Resident of L.A.

Born in Brooklyn but a resident of Los Angeles for most of his 60 years, Babitz used to support himself, his wife Mae and his two daughters by playing violin in the Los Angeles Philharmonic (1933-37), teaching at the Los Angeles Conservatory and working in movie-studio orchestras.

But now both daughters have grown up, and he devotes his time almost exclusively to his laboratory, founded in the 40s under another name in partnership with the late musicologist Wesley Kuhnle.



LONELY BATTLE—Babitz contends that nearly all present-day baroque and classical performances are incorrect. His reward: "Independent poverty."

Times photo by Bob Wasilewski

Babitz's theories might seem, to the unprejudiced observer, to be reasonable enough. He argues that nearly all present-day baroque and classical performances are incorrect, slaves of either Wagnerian romanticism or the reaction against it, the "sewing-machine style" of evenly accented regularity popular in many supposedly "authentic" baroque performances today.

"It is impossible," he says, "to fall back on 'good taste' in performing baroque music. Taste is not infallible. Modern taste is wrong for preromantic music. We seem to find it terribly difficult to accept the good taste of another period as equally valid to our own."

Instead, Babitz reasons, citing a variety of source material of the period and the actual technique required to play properly re-

constructed baroque instruments, such music should be performed in a free, flexible and almost jazzily accented manner.

As a performer and publicist, Babitz has tirelessly advocated his principles in practice. He has largely abandoned his own modern violin technique in favor of the more controlled, intimate and restrained style needed for the old instruments.

He has pioneered in the research and reconstruction of authentic instruments of the past. And he has ceaselessly propagated his theories wherever people would listen.

With such a lifetime of work, one might assume musicologists and performers would seek out his advice—particularly considering the widespread revival of interest in baroque music during the last 20 years.

Yet the converse is the case, in this country, in general and in the Southwest in particular. Babitz boasts several influential colleagues and disciples abroad, many of them in Germany, where he worked in 1961-63 on Ford and Fulbright grants.

But following a brief flurry of interest in the mid-50s, when he had not yet evolved his theories to their present complex and extreme state, interest in America has largely subsided. With only a few exceptions, Babitz hasn't been invited to appear in any capacity on any Los Angeles area campus in the last five years.

Withdrawn, sometimes almost incomprehensibly introverted in conversation at home or at one of his periodic lecture-demonstrations at Plummer Park, Babitz can erupt into violent abuse in print or in public appearance.

Near Brawl

A musicologists' meeting in New York several years ago quickly degenerated, according to the New York press, into a near brawl between Babitz and the noted British scholar Robert Donington. The issue was of the proper translation of a sentence in a guide to performance practice by the German court composer Johann Joachim Quantz.

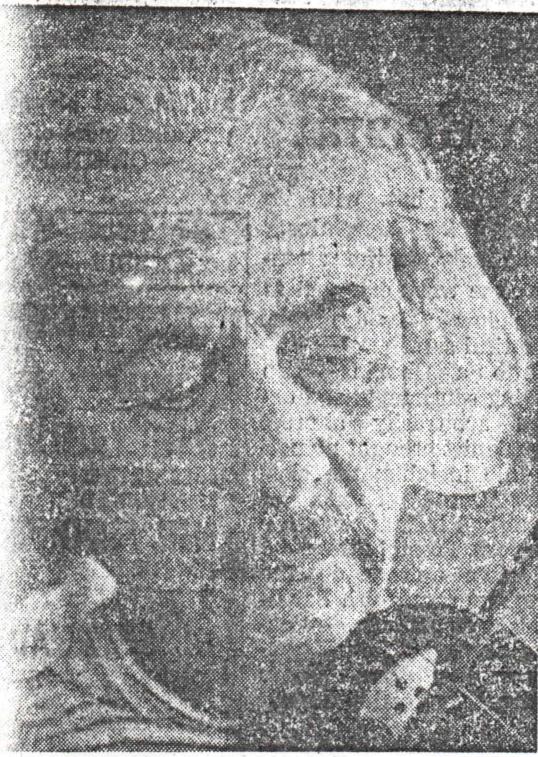
Babitz will admit his sometimes excessive vigor of argumentation. "I revised the first edition of my pamphlet 'The Great Baroque Hoax,'" he says. "I was posing as the Messiah, and I didn't want it to be so obvious."

"It may seem that the musicologists hate me," he explains angelically. "But it's not really me they hate. It's Quantz and the other guys who say certain things categorically that they don't want to hear. People don't like to be told that what they've been taught and have be-

lieved in and have others is wrong."

Grant Beglarian, the school of arts at USC, agreed is more Babitz's party than his theories has put off other

"He's a fanatic and intolerant."



ELY BATTLE—Babitz contends that nearly all ant-day baroque and classical performances are incorrect. His reward: "Independent poverty."

Times photo by Bob Wasilewski

Babitz's theories might be reasonable. He argues that all present-day baroque and classical performances are incorrect, of either Wagnerian romanticism or the reaction against it, the "sew-a-machine style" of accented regularity. Far in many supposed "authentic" baroque performances today, "it's impossible," he says, to fall back on "good taste" in performing baroque music. Taste is not taste. Modern taste is for preromantic. We seem to find it difficult to accept the taste of another as equally valid to ours," Babitz reasons, a variety of sources of the period and musical technique required to play properly re-

constructed baroque instruments, such music should be performed in a free, flexible and almost jazzily accented manner.

As a performer and publicist, Babitz has tirelessly advocated his principles in practice. He has largely abandoned his own modern violin technique in favor of the more controlled, intimate and restrained style needed for the old instruments.

He has pioneered in the research and reconstruction of authentic instruments of the past. And he has ceaselessly propagated his theories wherever people would listen.

With such a lifetime of work, one might assume musicologists and performers would seek out his advice—particularly considering the widespread revival of interest in baroque music during the last 40 years.

Yet the converse is the case, in this country, in general and in the Southwest in particular. Babitz boasts several influential colleagues and disciples abroad, many of them in Germany, where he worked in 1961-63 on Ford and Fulbright grants.

But following a brief flurry of interest in the mid-50s, when he had not yet evolved his theories to their present complex and extreme state, interest in America has largely subsided. With only a few exceptions, Babitz hasn't been invited to appear in any capacity on any Los Angeles area campus in the last five years.

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lieved in and have taught others is wrong."

Grant Beglarian, dean of the school of performing arts at USC, agreed that it is more Babitz's personality than his theories which has put off other scholars.

"He's a fanatic and he's intolerant," Beglarian

claims. "Certainly much of what he says is provocative and interesting, and part of it at least is certainly true.

"But he is a man with a grand illusion—maybe the better word is delusion. And I find him very attractive for that."

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Igor Stravinsky, Honorary President

Bernheimer

Mr. Martin Bernheimer (Music)
Los Angeles Times
Los Angeles Calif.

May 11, 1969

Sol Babitz

Dear Mr. Bernheimer:

Many people dislike Bach because the rigid "as-written" performance sounds like exercises, which is manifestly wrong since the Baroque era was quite flamboyant and Bach's playing was reputed to sound "like a conversation". Sol Babitz, writing in a Bulletin of the Early Music Laboratory says, "Bach wrote the notes equally because that is the easiest way to write notes; however from the middle ages to jazz performers have swung notes in various ways in order to make them "entertaining", a concept considered degrading by the modern "serious" musician.

Babitz writes: "We can know nothing about the real history of music because we have not heard one note performed correctly. A major cause of this is the failure of the modern performer to put the old articulation silence or semi-silence between most notes as a result of which Byrd, Bach, Mozart and Die Meistersinger sound identical in texture - the old "speaking" articulation having been smoothed over by the long-line Wagnerian steam-roller!"

When Babitz was 25 years old he decided that he had not been taught to play Bach correctly and he has since devoted his energies to solving this and related problems. His research has convinced him that mere reading of early books is inadequate - they must be put into action. Babitz was the first to dip his hands into the past when he began to practice early keyboard fingering, flute tonguing and violin bowing - things which are neglected today because they are considered primitive and outmoded. This pioneering work has enabled him to restore idiomatic conventions of performance which are today rejected because they sound banal. Proceeding on the premise that Bach did not like to play in a banal manner Babitz has demonstrated that such things as Baroque swing and metric accents sound ugly today because they are being played with heavy post-Wagnerian instruments and technique and that once the light Baroque "speaking" method is restored they sound not merely acceptable but reveal hitherto unheard beauties.

Three of Babitz's articles have been translated into German marking the first reversal of the usual direction of translation of musicology from German into English!

Despite opposition from many establishment scholars and exclusion from academic employment Babitz's influence, particularly among the young has been increasing and he was able recently to organize the Early Music Laboratory as a non-profit corporation on an international basis, with members exchanging the first experimental recordings and Bulletins on early performance techniques.

Subscribers to the Laboratory range from the Harvard University Library through performers and scholars and include, for example George Szell, who is studying our historically based Mozart instructions, the impact of which may well be apparent in forthcoming Cleveland recordings.

Thus with no financial support other than Ford Foundation and Fulbright grants (1961-3) and no facilities other than his home Babitz has made the EML the world capitol of performance research, giving Los Angeles perhaps its only claim to leadership in any cultural field.

Like all organizations which attack the status quo the Laboratory is in dire need of funds to continue its work, acquire instruments and house the first archive of historical recordings and documents - at least \$100,000 is needed.

We of the Advisory Board feel that all of those who are fed-up with the sewing-machine Bach should contribute to the EML since in this way they will be doing something to put an end to dehumanized performance and at the same time will be receiving a gift recording of a type of Bach performance which is at present not available through commercial channels.

Contributions, which are tax-deductible should be sent to EML, Box 2552 Los Angeles California, 90028.

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Igor Stravinsky, Hon. Pres.

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Robert B. Haas UCLA

Ingolf Dahl
Ingolf Dahl, USC

Lawrence Morton
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Georg von Dadelsen, Pres. Bach Institut

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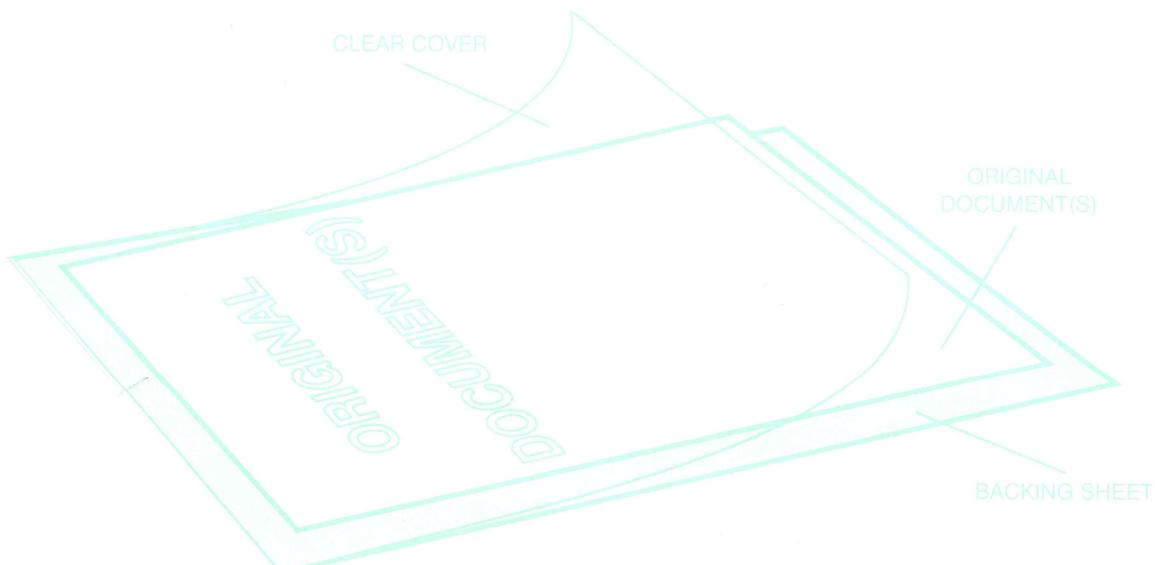
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B

May 12, 1969

Mr. Sol Babitz
Early Music Laboratory
P. O. Box 2552
Los Angeles 90028

Dear Mr. Babitz:

Thank you for sending the second letter.

My editors, I fear, will not print it, primarily because it is Times policy to quote "famous names" only if the actual signatures appear on the letter.

If proper documentation can be arranged, I promise to do all I can to use the letter, at least in part, as soon as possible.

You know where my sympathies lie.

Sorry.

Sincerely,

Martin Bemheimer
Music Critic

MB:vs



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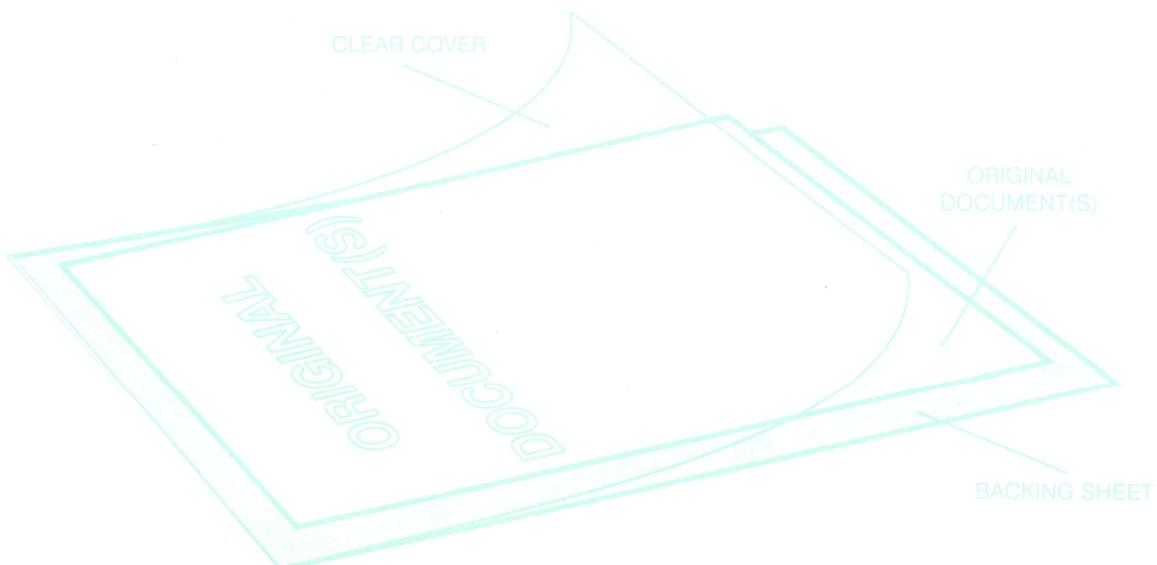
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(A non-profit California Corporation)

Igor Stravinsky, Honorary President

Mr. Martin Bernheimer
Los Angeles Times
Los Angeles, Calif

May 2 1969

Dear Mr. Bernheimer:

There is today less distinguished writing on music than in the fields of literature and art and the reason is quite simple; we cannot have an informed view about music if we have not heard one note of early music played correctly. Sol Babitz, writing in a Bulletin of the Early Music Laboratory says "Our view of music history is not valid because the modern performer has ignored the historical evidence for such things as Baroque swing and metric accents, and in addition the Messiah and Die Meistersinger are today identical in texture and articulation because the notes of Handel are not separated with the old "articulation silences" but have been smoothed out with the "long-line" Wagnerian steam roller."

When Babitz was 25 years old he decided that he had not been taught how to play Bach correctly and he has since devoted his energies to solving this and related problems. His research has convinced him that the average person dislikes Bach because the "as-written" performance sounds like a sewing-machine, which is manifestly wrong since the Baroque era was a historical high point of flamboyance and Bach's playing was reported to sound "like a conversation." Babitz was the first to dip his hands into the past when he began to practice early keyboard-fingering, flute-tonguing and violin-bowing - things which are today ignored because they are considered obsolete. This pioneering work has enabled him to restore idiomatic conventions of performance which are today rejected because they sound banal. Proceeding on the premise that Bach did not like to play in a banal manner Babitz has demonstrated that such things as Baroque swing and metric accents sound ugly today because they are being played in the heavy post-Wagnerian style and that once the light Baroque "speaking" style is restored they sound not merely acceptable but reveal hitherto unheard beauties.

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Like all organizations which attack the status quo the Laboratory is in dire need of funds to continue its work, acquire instruments and build a place to house the first archive of recordings and documents on performance research - at least \$100,000 is needed.

We, of the Advisory Board strongly feel that all of those who are fed up with the sewing-machine Bach should contribute to the EML since in this way they will be doing something toward putting an end to the dehumanized Bach. All contributors will receive a gift recording of a type of Bach performance which is not available from commercial sources.

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Dear Mr. Bernheimer
If you need additional information
please call me HO 5 0167

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Mr. Martin Bernheimer
Los Angeles Times
Los Angeles Cal

April 21 1969

Dear Mr. Bernheimer:

I am writing to you because I am aware of your sympathy for the aims of the Early Music Laboratory. As you know, the Laboratory was informally founded in 1948 and organized as a non-profit corporation in 1967 with Igor Stravinsky, who has been interested in my work from the beginning as honorary president.

Laboratory subscribers have received four Bulletins as well as the first tape recordings of experimental performances of early instrumental style and technique, including the first recording of J.S. Bach's keyboard fingerings. Our members range from the Harvard University Library through students and scholars including for instance, George Szell, who is studying our historically based instructions on Mozart performance, the impact of which may well be apparent in forthcoming Cleveland Symphony recordings.

Recently several of my articles were published in German translation marking the first reversal of the usual process of translating musicology from German into English!

In recent months the laboratory has acquired members on every continent. Our growth is inexorable because we are the only organization in the world providing a viable alternative to the sewing-machine Bach and the heavy, Wagnerized Mozart which can be heard on over 99% of the phonograph recordings and is being taught by over 99% of the university professors. Thus, with no major financial assistance other than Fulbright and Ford Foundation grants in 1961-3, and with no facilities other than a corner of my living room we have made Los Angeles the world capitol of authentic historical performance. Prophets being without honor in their own towns we feel the pinch of inadequate funding which is making it impossible for us to continue to subsidise recording musicians and to bring out publications, much less realize our hope of obtaining a structure where we can house the first archive of early didactic recordings and give concerts.

We firmly believe that those who are fed up with the status quo of sewing-machine Bach should be contributing to support the Early Music Laboratory not only because we can bring a more enjoyable Bach but in helping to make Los Angeles a center of historical performance they will be helping to diminish its provincial reputation.

Contributions are tax-deductible and would be doubled in their effectiveness because they would be matched by the National Foundation for the Arts and Humanities.

Sincerely

Sol Babitz

PS Contributions other than money such as recording and office equipment, halls for performing etc. would be welcomed.

At the Spoleto Festival (1981) there was an ironic turn of affairs on the matter of rigid Bach performance.

There was a group of excellent Folk musicians, the McClean Family, which was swinging beautifully in the playing of folk music but when they tried to pay their "respect" to Bach they turned rigid. Obviously neither they - nor the musicologists were aware that a Bach Allegro if authntically played will Not sound like a sewing machine but needs as much swing as folk music! Had they swung Bach they would have been accused of desecration but this isnot the case- Freom the missle ages on, notes were written equally because that was the fastest way to write- but in every era the use of various kinds of swing was done to make the music live! Apparantly only the professors are not aware of this.

Sol Babitz Early Music Laboratory

12/10/01

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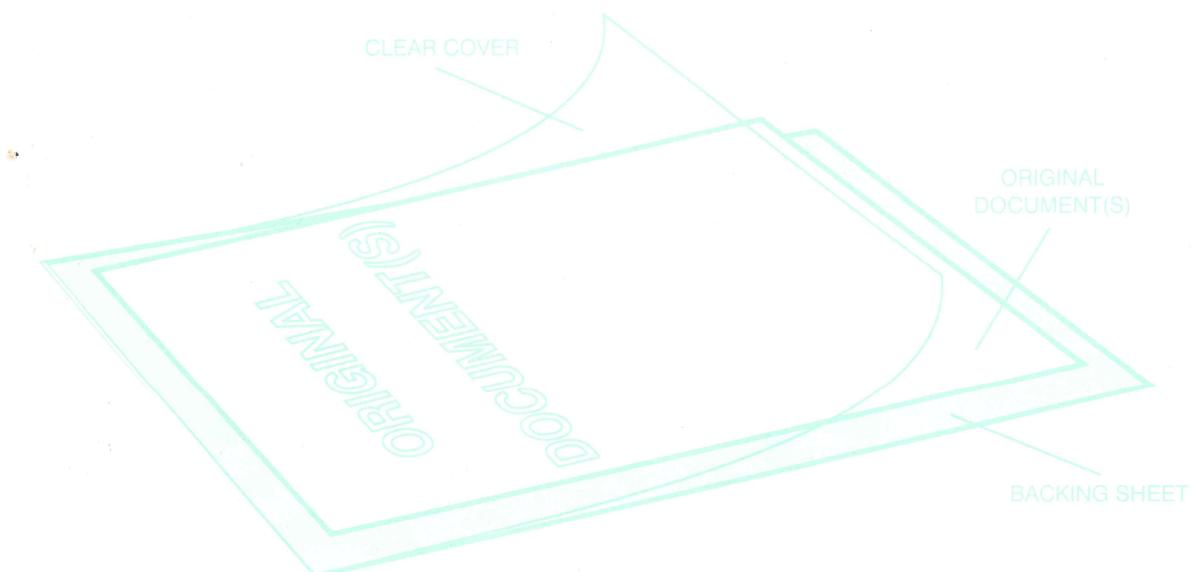
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